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In everything from the costumes to the least detail, essential significance was sought in order to produce vitality of illusion, for the aim was to suggest rather than to depict. As a result the tableaux, for once, stayed in their frames, and the spectators were given a glimpse into a new world of decorative effect.

Such pictures as "The Praise of Dionysius," "Druid Ceremony of Fire Lighting," "The Sun Worshiper," to mention only a few, transcended in visual suggestion the best of Elizabethan descriptive verse.

It is impossible to give in full a description of these tableaux, but one will serve as an example, "The Festival in Honor of Dionysius at Athens." In full sunshine a procession headed by the Priestess in a chariot was seen wending its way to the altar of the god. The Priestess, who had the look of one dedicated to high service, was robed in ivory white, richly bordered with gold, with a golden diadem and shimmering veil on her head, and bearing the sacred basket containing offerings of cakes, fruits and chaplet of flowers for the victim and a knife for the sacrifice. Dancing at her side and striking a large tambourine was a Bacchante in luscious rose color and dappled faun skin, her brow garlanded with clustering grapes. Following were the attendant maidens and youths, the former in shades of sunrise yellow with green trailing vines and the latter in glowing pomegranate color, both bearing gifts. Yet others were clad in terra-cotta and gold with short oriental cloaks, in royal purple, crimson and black; making as a whole an opulent picture, aglow with light, and suggesting the sense of gathering throngs.

In the "Cherry Blossom Festival" (another tableau) the figures seemed surrounded by clouds of soft pink blossoms, an effect obtained by superimposing over the plain colored gauzes one lightly painted with the flowering branches of the cherry tree.

The secret of the success, of course, lay almost wholly in the use of lights and in the backgrounds. For the latter a number of tarlatan curtains in different

colors and of varying thickness were used in different combinations, with back of all a curtain of black velvet (galatea cloth could be used as well), over which was hung throughout a curtain of orange tarlatan. Other colors used interchangeably were light yellow, deep and light pink, grass green, ultramarine blue, each by itself bright and crude, but used in combinations remarkably toneful and decorative.

The whole tendency in the modern drama is to make visual appeal. So it would seem that in this and previous other productions the Detroit Society of Arts and Crafts has demonstrated that the stage has not lost its capacity for expressing poetry, but presents one of the great ways of educating the eye of the ordinary man and woman to the true standard of art which it has been said "Can tell the truth obliquely."

THREE SUMMER EXHIBITIONS

The eighteenth annual exhibition of the Cincinnati Art Museum opened on May 20th and is still in progress. It comprises 247 works, a fair percentage of which have been contributed by artists living west of the Alleghanies. A few of the paintings shown have been lent by private collectors and art museums. For instance, Mrs. Charles Stillman Sperry has lent Sergeant Kendall's portrait of Rear-Admiral Sperry, and the Corcoran Gallery of Art has lent Edmund C. Tarbell's painting entitled "Josephine and Mercie." John W. Alexander is represented by his painting entitled "A Summer Day," shown first in the Pennsylvania Academy of the Fine Arts a year or so ago and this winter in Milwaukee, Madison and Denver. Childe Hassam shows three oil paintings and a group of fifteen drawings. William M. Chase exhibits "The Japanese Book," one of his most interesting figure paintings, and a still life. Walter MacEwen six genres, four of which are in water colors. There is a group of small bronzes, contributed by George Gray Barnard, Bela L. Pratt, Charles Grafly, Isadore Konti, Bessie

Potter Vonnob, Vernon H. Jones, and Laura Halliday, besides some excellent examples of illustrative work.

The sixth annual exhibition of selected paintings by American artists, held under the auspices of the Buffalo Fine Arts Academy, opened in the Albright Art Gallery on the 12th of May and will continue until the last of August, when, in accordance with the custom established three years ago, it will be passed to the City Art Museum, St. Louis. This is exclusively an invited exhibition and comprises 147 paintings, a large number of which have been lent by collectors. A special feature of this exhibition is a group of fifteen paintings by Winslow Homer.

A smaller, but no less choice, exhibition is that of the Worcester Art Museum which opened on May 28th and continues to September 18th. This comprises only fifty-four paintings, all of which were lent or specially invited. The standard is exceptionally high, each picture shown being in reality a museum exhibit. For instance, one notes in glancing over the catalogue such paintings enumerated as John La Farge's landscape "Paradise Valley," William M. Chase's "Lady with the White Shawl," Gari Melchers' "Mother and Child," J. Francis Murphy's "Approach to an Old Farm," and Edmund C. Tarbell's "Girl Crocheting." A landscape by Sargent, a picture of two little girls on the stairs by Sergeant Kendall, and of a young girl gracefully lounging in a quiet corner, by Irving R. Wiles, may be mentioned as unfamiliar and of exceptional interest.

A NEW ART GALLERY IN MICHIGAN

Muskegon, Michigan, is to have an art gallery. It is to be erected in connection with the Hackley Public Library and is, in fact, the gift of Mr. Charles H. Hackley who was also the donor of the library. The building will cost about \$40,000 and will be of light colored brick with trimmings of carved buff Bedford cut stone. The dimensions of the art gallery will be 90 ft. by 74 ft. This will be on the first floor and lighted from the roof, while in

the basement will be the auditorium and packing rooms. Not only did Mr. Hackley leave the money for the building of this gallery, but also a fund of \$150,000 in trust, to the Public Library, to be expended in the purchase of pictures. A certain number of paintings have already been secured and others will be added from time to time as opportunity offers. The architect of the gallery is Mr. S. S. Beeman, of Chicago.

THE NATIONAL GALLERY OF ART

Several valuable gifts and loans have been made to the National Gallery of Art at Washington recently by private collectors. Mr. William T. Evans has added to the Evans National Gallery Collection of American Paintings a cattle piece by G. Glenn Newell, entitled "Morning Mists" and a figure painting by Mrs. Kenyon Cox, entitled "Spring Blossoms," as well as a valuable collection of wood engravings reproducing for the most part the works of American painters. This collection embraces a complete set of Henry Wolf's engravings, including several original compositions.

Mr. William A. Slater has lent his well-known portrait of a Rabbi, by Rembrandt, together with superb landscapes by Corot, Daubigny, Rousseau and Diaz, and three works by Millet, two drawings and a remarkably fine little painting, an interior showing two women sitting by a window sewing.

Mr. Ralph Cross Johnson, of Washington, has lent masterly portraits by Raeburn, Reynolds, Hogarth and Maes, besides a landscape by Richard Wilson, a characteristic Guardi and other notable canvases.

BOSTON MUSEUM NOTES

The Museum of Fine Arts, Boston, will, in the comparatively near future, erect a building provided for in its original plan, to be equipped exclusively as picture galleries. This building will be given by Mrs. Robert Dawson Evans, as a memorial to her husband. The details for the new structure are now in preparation and it is